

NEW HAMPSHIRE ARTS NEWS

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2008



2009 Fellow
Hideaki Miyamura's
carved vase with
blue hare's fur
glaze. 18.5" x 7.5"

Photo courtesy of the artist



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New Hampshire Arts News

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 Council’s Facebook group.



On the Cover

Hideaki Miyamura, Kensington

“Over the last few years, I have experimented to discover new glazes which combine crystallization with iridescence,” Hideaki Miyamura writes in his artist’s statement. “I have researched crystal glaze techniques in the United States, Europe, Japan and China. In the long history of crystal glazes, I could find no iridescent crystal glaze. This fueled my ten-year-long passion and intent to create an iridescent crystal glaze which has never been made anywhere, at anytime in history.” Hideaki is currently working with a glaze he calls “Yohen,” which means “Stars glistening in a night sky.”

Read more about Hideaki and the other 2009 Artist Fellows, beginning on page 4.

Correction

The Spring-Summer issue of New Hampshire Arts News contained an incorrect photo credit. The photo of Sylvia Miskoe cutting cake at her retirement party was taken by Evelyn Roberts. Apologies for the error.

This newsletter is available electronically or in alternative formats. Please call 603/271-2789

Director

FROM THE DIRECTOR



Autumn at the State Arts Council feels like the start of a new school year, time to put the energizing days of summer site visits behind us and fill our days with the busyness of meetings and reports. We are now working at getting and giving the monies that flow through our agency. This means writing a new biennium budget request for 2010-2011, reporting to the National Endowment for the Arts on what we did with last year’s grant to us, and convening new applicants to help them compete for State Arts Council grants for 2010. The cycle is as predictable as the seasons.

What is not predictable is how much money we will have to work with from year to year. This year, for example, we thought we were going to have \$43,000 more in grant money to award than we actually do. This reduction came about because of the bad economy and its effect on state revenues, which are heavily dependant on real estate transfer taxes and vacation dollars for rooms and meals taxes. Staycation, anyone?

While we understand that state government needed to cut back, we would like to think that protecting the state’s investment in the arts could have helped the economy. This is the argument we plan to make for restoring those funds in the next biennium budget. We see the arts not only as economic stimulus but also as essential to the human spirit. What a two-for combination that is. During the Great Depression, the arts kept hope alive, gave hints of better times ahead, and the federal and state government knew that paying artists to keep working through hard times was necessary. In this state, the League of New Hampshire Craftsmen is a legacy from a public investment in 1932. The State Library has a collection of vibrant

watercolors and lively woodcuts and engravings from two New Hampshire treasures, Nat Burwash and Herbert Waters. Both artists were paid a weekly salary by the WPA to keep on working through the 1930s. (To see examples of their work, go to www.nh.gov/nharts/art-sandartists/exhibitgallery/index.htm and click on the 2003 exhibition, Artists at Work.)

So, we hope, when we request the restoration of these funds in FY2010-2011, that those who have the power to appropriate funding to the State Arts Council won’t just see dollar signs, they will see what they become and what they mean to New Hampshire citizens. These meager dollars become artists teaching students in dozens of schools, artists guiding elderly and ill patients to express their hopes and fears through artmaking, artists performing on stages great and small, artists taking time in studios and studies to create new work, artists passing on the skills honed through generations of artmaking to their apprentices, and the work of artists of this time and times past being exhibited and performed throughout the state. All of this activity contributes to the creative economy.

This issue of *New Hampshire Arts News* focuses on some of the state’s artists who will be spinning fiscal 2009 dollars into metaphoric gold, art for all.

Rebecca L. Lawrence
 Director, Division of the Arts

Staff & Council News

New on Staff

Jane Eklund has joined the staff of the New Hampshire State Council on the Arts. As Programs Information Officer, she'll be working, in consultation with Director Rebecca Lawrence and other program coordinators, to get out the word about opportunities available to artists, organizations, schools and communities through the State Arts Council.

Jane's role includes editing the agency's quarterly newsletter and biennial report, coordinating the Artist Fellowship awards program and overseeing the Percent for Art program, which selects artwork for state buildings.

A longtime journalist, Jane worked for 15 years at the Monadnock Ledger-Transcript in Peterborough, where she served as arts writer and editor and helped develop, and then went on to edit, the paper's monthly magazine supplement, The Occasional Moose. She is also a poet and fiction writer who in 2000 earned an artist fellowship in poetry from the State Arts Council. In addition, she's received grants from the Iowa Arts Council and the Astraea Foundation, and has won numerous awards from the New Hampshire Press Association, including being named Writer of the Year three times.

Jane has a bachelor's degree in English from Colby College and a Master of Fine Arts degree from the University of Iowa Writers' Workshop. She lives in the Monadnock Region.



New Programs Information Officer Jane Eklund

Photo by Marilyn Weir



Diora, by Gary Haven Smith, one of the fellows whose work is featured in the Sharon Arts Center exhibit, was recently installed on the lawn of the State Library in Concord. The sculpture was commissioned by the State Arts Council.

Photo by Julie Mento

A Decade of Fellows

Here's a great opportunity to see what some of New Hampshire's best contemporary visual artists are up to: a Peterborough gallery is hosting an exhibit of work by artists who received Individual Artist Fellowships from the State Arts Council during the last 10 years.

The Sharon Arts Center is showing "A Gathering of New Hampshire Visual Arts Fellows: The Last Decade" in its Exhibition Gallery through November 29. The 25 artists in this group show work in a wide variety of mediums, including painting, photography, sculpture, ceramics, installation art, and film.

Individual Artist Fellows have been recognized annually since 1981. Fellowships are awarded in three categories, Visual and Media Arts, Performing Arts, and Literature, and are highly competitive.

The Sharon Arts Center Exhibition Gallery is located at 40 Grove Street in downtown Peterborough. For more information, call 924-7676, or visit www.sharonarts.org.



The dynamo behind the success of AVA Gallery is Bente Torjusen, whose vision and drive helped the organization accomplish its capital fundraising goals and the substantive renovation of the building, which includes many "green" initiatives.

Photos by Lynn Martin Graton

Upper Valley Arts Staff Tour

August was the time, and the Upper Valley was the place for the State Arts Council staff members' annual site visits. The visits provide a first-hand view of the successes of an arts community and the challenges it faces. Typically, visits include meetings with artists in their studios, tours of facilities, meetings with board members and staff of grantee organizations, and a performance or two. This year the packed two-day tour, organized by Creative Communities Coordinator Judy Rigmont, included the Enfield Shaker Museum, sculptor Emile Birch's studio in Canaan, the Upper Valley Arts Alliance, the newly renovated AVA Gallery in Lebanon, the Lebanon Farmer's Market, Opera North (and a production of Mozart's *The Magic Flute*), Northern Stage, the Hood Museum, and the Saint-Gaudens National Historic Site.



One of the Enfield exhibits supported by the State Arts Council explored the tradition of Shaker chair making.



*Opera North's 2009 season included a production of Puccini's *Madame Butterfly*, requiring a number of stylish wigs.*



AVA has a strong youth education program and, thanks to recent renovations, it has ample studio space to hold classes.



Saint-Gaudens 2009 Sculptor-in-Residence Leesa Haapapuro works on a heroic-scale clay figure.



The Upper Valley site visits included a stop at Northern Stage. The theater company's Project Playwright encourages and supports young writers.

Meet the 2009 Fellows

Here they are – the latest New Hampshire Artist Fellows. This talented group represents the range of professional artists who live and work in New Hampshire. Each 2009 Artist Fellow rose to the top in anonymous peer reviews of work samples from over 100 visual, media, literary, and performing artists. The artists, while at different points in their careers, have all proven a commitment to their work over time.

To be considered for a 2010 State Arts Council Fellowship, submit an application by the deadline of Friday, April 10, 2009. Updated guidelines and an application form will be posted on www.nh.gov/nharts by November 1.

There's a public side and a private side to Lawrence Siegel's life as a composer. The State Arts Council fellowship will help him nurture the private side – writing music in his studio in Westmoreland.

Photo by Jane Eklund



The funds from Hideaki Miyamura's fellowship will help cover the costs of a new kiln for his Kensington studio.

Photo by Julie Mento



The fellowship award will buy time for Frankestown screenwriter and filmmaker Hilary Weisman Graham. The money will allow her to concentrate on new projects.

Photo by Julie Mento

Clark Knowles, a Portsmouth fiction writer, will use his fellowship to complete a novel that takes place over the course of 10,000 years. "It's a risky piece of writing," says Clark, shown here with dog Fielding.

Photo by Jane Eklund



*Poet Jennifer Militello of Goffstown works in a backyard studio built by her husband. Her award money will provide a teaching-free summer to work on a manuscript titled *Body Thesaurus*.*

Photo by Jane Eklund

Clark Knowles, Fiction Writer, Portsmouth

By Jane Eklund

Clark Knowles had been working very happily at the Music Hall, Portsmouth's nonprofit performing arts center, for seven years, moving into a position as director of facility and production, when he had, as he puts it, "a minor, approaching-30 freak-out."

The problem wasn't with his job; rather, it was the realization that for years, he'd been calling himself a writer, but he hadn't been writing.

Clark, who grew up in a Virginia suburb of Washington D.C., had moved north, after graduating from George Mason University, with the intention of earning a master's degree in creative writing at the University of New Hampshire. He wasn't accepted to the master's program, however, and settled in to the Music Hall job instead.

His small "freak-out" brought him back to his original aim. He took a fiction writing workshop at UNH, and his work was good enough to get a slot in the university's graduate program and, eventually, an instructor job in the English Department. Along the way, he earned a Master of Fine Arts degree at Bennington College.

And he put writing at the center of his life, where it shares space with his family (his daughter, Grace, nine, is a fourth-grader, and his wife, Gail, works in e-commerce), with teaching, and with renovating an early 19th-century farmhouse in Portsmouth. He's published

short stories in such prestigious journals as *Glimmertrain Stories* and the *Black Warrior Review*, and earned the Mark Twain Award for Short Fiction from *Red Rock Review*.



Clark Knowles lives and writes in the Portsmouth farmhouse that he and his wife have been restoring.

Photos by Jane Eklund

He's currently at work on his third novel; the fellowship award will help him finish it. But winning the fellowship isn't just about the \$5,000, Clark says. "I'm really psyched about the money. It's going to be a big help. But the really cool thing is just outside of the money, what it means," he notes. "It feels like this is a first step in the rest of my writing life."

In Clark's case, it's a step into deep water, fictionally speaking. His novel-in-progress was sparked by the 2004 tsunami in Indonesia, and then fueled by Hurricane Katrina. The first chapter, which he submitted to the State Arts Council as part of his fellowship application, takes place in the watery aftermath of an apocalyptic flood.

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Clark Knowles

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“I’m really psyched about the money. It’s going to be a big help. But the really cool thing is just outside of the money, what it means. It feels like this is a first step in the rest of my writing life.”

“It’s a risky piece of writing,” he admits, one that steps outside the realm of realism and wades into myth. “It’s going to cover about 10,000 years.”

Clark, who’s 42, says, “It’s taken me a long time to figure out who I am when I sit down to write.” His process has changed over the years, too, and it’s depended, in part, on the circumstances

of his life. There was a time when his writing sessions were very scheduled, when he’d get up early and work before his family began to stir. In his last house, he wrote in an unfinished basement, on a desk made of a sheet of plywood and two sawhorses, in an area presided

over by an oil tank and furnace. In the farmhouse, he’s got an attic space set aside for writing – once he’s able to renovate it. For now, he writes in the living room, when he has time.

First drafts are the hardest for him. Rewriting, though, is another story. “I love revising,” he says. “That’s when I can really make the writing come alive for me.”

What else fuels his writing?
“I drink a lot of coffee,” he says.

“In *On Becoming a Novelist* John Gardner likens the life of a writer to a practice, or yoga. Each day, at my dark little basement writing ‘area,’ I push deeper into that world about which the warnings have been so clear. The writing itself has paved the way for me to be a different, better man. I’m comforted by my knowledge that the words (and work) can sustain me; indeed they must sustain me. I believe in the work, in trusting my imagination, in writing like my life depended on it, in the hopeful act of creation.”

– Clark Knowles,
from his artist’s statement



Clark Knowles

Poet

I remember now. Something was chasing blackbirds from my mouth. My hands were willows or their speechless wives.

— from “The Museum of Being Born”

Jennifer Militello, Poet, Goffstown

By Jane Eklund

Imagine seeing as a kind of feeling. Imagine the waking world overlapping with dreams, with nightmares. Imagine language that shifts like weather.

A Jennifer Militello poem can propel you into a universe of image and leave you hovering on the edge of something fantastic and evocative. “If you pin things down too much,” Jennifer says, “you lose that play that allows you to capture the reality – the kind of interior, underneath reality.”

If that sounds like Emily Dickinson’s “Tell all the Truth, but tell it slant,” it’s not surprising: Jennifer herself was propelled into the world of poetry after stumbling upon a collection of Dickinson’s poems. She was 10 years old, poking around in a back bedroom at her grandparents’ house, and when she read the poems, she remembers, “I thought, This is something I want to do.”

Born in The Bronx and raised mostly in Rhode Island, Jennifer chose UNH for college because her family had taken many camping and skiing trips to the state. “I wanted to live here from the first couple of times that we came,” she says. “I loved in the winter, the fact that you could hear the quiet.” She also loved the state’s license plate slogan, “Live Free or Die,” which struck her, as a child, as very bold.

At UNH, Jennifer says, she was naive: “I knew I loved poetry, but I didn’t know what that meant yet.” She took a form and theory class with Charles Simic (who recently wrapped up a stint as U.S. Poet Laureate), and “learned a lot, really quickly.”

Poetry then took her south, to the University of North Carolina, where she earned a Master of Fine Arts degree. But soon she was back in New Hampshire, living in Nashua and working on her first collection of poems. A job teaching at River Valley Community College took her to Claremont in 2002. These days



Jennifer Militello

Photo courtesy of
Jennifer Militello

she commutes to River Valley from Goffstown, which is midway between Claremont and Cambridge, Mass., where her husband, Kieran Clyne, is a horticulturist at Harvard University.

Kieran is the person behind Jennifer’s backyard studio, a cozy and elegant building that rivals anything you might find at an artists’ colony. He built it himself, working nightly after coming home from his day job while Jennifer was carrying their baby (son Dylan is now one). Nestled into a wooded area,

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Jennifer Militello

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it's a tranquil spot for Jennifer to write poetry, a process she describes as intense, complicated, and ruthless.

She culls the best work from pages of free writing, then culls and culls again – after which she culls some more.

"I'm putting out this dirt through a sieve about 47 times," she says. She takes the pieces and then, she says, "I look to see what they want to do." Eventually, she writes a draft. Later she types it on a typewriter; still later she enters it into a computer, where it goes into a file – only to be taken apart again when she comes back to it.

"It's like I'm carnivorous in my process. I destroy drafts. I sacrifice them," she says. "I'm not going to make really good poems unless every single moment in those poems is good."

Jennifer's poems are driven more by voice than by image or metaphor; she's looking to capture the intensity of voice, she says, the furiousness of the eye. Her first full-length collection, *History of the Always Pain*, comes out next spring from Tupelo Press. She's now working on a manuscript titled *Body Thesaurus*. Her State Arts Council fellowship will fund a teaching-free summer in which to finish that manuscript and start working on new poems.

Having time to work in a concentrated fashion is an immense gift, she says, as well as an affirmation of her work and worth as a writer. "It's just like somebody saying to you, Great: you're worth some support."

Online: www.jennifermilitello.com

What We No Longer Know

Whether the severe theater of your shadow
breaks into ravens or is broken into crows.

Whether morning makes a list of last night's weapons,
or if warmth is any kind of reminder.

Whether the night is a wide car worth driving.
Whether angry water makes martyrs of the stones.

When exactly fear, crushed by your feet
as you entered the room, gave off its slight odor.

When exactly you opened your mouth
and I saw the teeth of a laid trap.

If pieces of ourselves are darker when apart.
How my skin healed if it was never cut.

Whether open doors everywhere ever open further.
When two voices at once become the same voice twice.

(This poem originally appeared in the
Virginia Quarterly Review.)

"It's like I'm carnivorous in my process. I destroy drafts. I sacrifice them. I'm not going to make really good poems unless every single moment in those poems is good."

Hideaki Miyamura, Potter, Kensington

By Julie Mento

The long driveway to Hideaki Miyamura's house leans into a deciduous forest. Hideaki welcomes me into his studio, a spare white space that reminds me of the chalky surface of clay pots before they're fired. Jewel-colored vessels are arranged on towering shelves – a kind of temporary pottery nursery where they await dispersal to homes, galleries, and museums around the world.

Outside is the chaos of a construction site. "That," Hideaki says, "is where my new kiln will be." The modest structure will house a kiln that will allow him to create vessels more than 40 inches in height; currently he is limited to 28 inches. The \$5,000 fellowship award will cover a percentage of the cost. He is anxious to complete the project and fire up the kiln sometime this winter.



Finished works awaiting transportation to their final destination



Hideaki Miyamura

Photos by Julie Mento

Hideaki, who specializes in high fire porcelain clay, is currently developing a glaze he calls "Yohen Crystal." Yohen means "stars glistening in a night sky." Glazes, specifically Tenmoku glazes dating back to China's Sung Dynasty, inspired him, as a youth, to become a potter. Born in Japan to an architect and civil engineer, Hideaki apprenticed for six years with a master potter. During that time, he developed more than 10,000 test pieces. Some of his current glazes are inspired by contemporary glass blowers.

Hideaki is a regular exhibitor at the League of New Hampshire Craftsmen's annual fair. His simple and elegant displays, with white walls and a dozen or so vessels, draw repeat visitors and newcomers alike.

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Potter

Hideaki Miyamura

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“I want my pieces to feel in balance with their environment, to feel as though they co-exist naturally with their surroundings.”

Small pre-fired cups in a row.



He has been a juried member of the League since 1995 and was awarded his first fellowship from the State Arts Council in 2002. His work is collected by individuals, corporations, and museums all over the world, from New Zealand to Israel and Tokyo to Vienna, but he is most proud of his representation in collections at the Sackler Museum at Harvard, the Art Institute of Chicago, the Minneapolis Museum of Art, the American Craft Museum, the Carnegie Museum, the Renwick Museum, and the Pucker Gallery in Boston.

“I create my own interpretations of classical forms, while trying to achieve a clarity and simplicity of line,” Hideaki says. “I am very conscious of the ways in which a form interacts with the space around it. I want my pieces to feel in balance with their environment, to feel as though they co-exist naturally with their surroundings. When I create my pieces, I hope to make people feel good when they look at my work. My goal is to try to evoke a feeling of inner peace and tranquility.”

Online: www.miyamurastudio.com

Hideaki's studio kiln, under construction

Photos by Julie Mento



Composer

Lawrence Siegel, Composer, Westmoreland

By Jane Eklund

“This is the beginning of the story,” says Larry Siegel, leading the way up a short path from his house to a remote studio. The house itself is already remote – down a street that winds through the town of Westmoreland, up a long dirt road and over the crest of a hill, then a thousand feet up a steep dirt driveway.

“This choice of life here in a rural village in New Hampshire, and a studio in the woods, and a life that’s not focused on a teaching job, but on project-based work, was borne 25 years ago at the MacDowell Colony,” Larry says.

And while, unlike residents at the prestigious Peterborough retreat for artists, he has to make his own lunch, he finds the same quiet and inspiration in the studio beyond his home.

The State Arts Council is a big part of the story of Larry’s life as a composer. Back in 1990, he answered the agency’s call for proposals for projects celebrating life in rural New Hampshire. That led to “Village Store Verbatim,” a “folk opera” co-written with Valeria Vasilevski. While he was putting “Village Store” together, he had a brainstorm about doing similar projects, but conducting them as residencies during which community members would do the writing and performing.

Since then, he’s done about 25 Verbatim projects under the aegis of Tricinium, his nonprofit organization. (Verbatim is defined on his web site as “A musical theatre piece whose text comes directly, word-for-word, from gathered dialogue.

A program in which such a piece is created and performed by members of a community.”) “That became my day job, and my teaching job,” he says.



Lawrence Siegel

Photo by Jane Eklund

That’s part of the public aspect of his work, along with conducting and with staging pieces of his own creation (most recently he mounted “Kaddish,” a song cycle about the Holocaust, which debuted in May at Keene State College and is now touring).

The private aspect – composing in his studio – is the one he plans to nurture with his fellowship. “I definitely have in mind writing chamber music,” he says. He’s percolating on a couple of trios for musicians he knows.

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Lawrence Siegel

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Larry came to composing comparatively late in his school career, though he'd been playing piano since the age of three. Growing up in assorted places around the United States, he listened to classical and folk music. "And I would really listen," he says. "It was very meaningful to me. There's some call of music. It was from inside, a real visceral response to music."

shares his house with his family. His wife, Leigh Marthe, is a poet who works as a district coordinator for Congressman Paul Hodes; children Julian, three, Jonah, nine, and Clair, 18 (a student at Plymouth State), are all musical, he notes.

"I've made it a point to live an artist's life," Larry says – and he's done it in a way that expands the function of art.

"I make an effort to use genre of music as a compositional element. My style is as many styles as possible."

During his college years, he spent some time studying piano in Italy – and came to the realization that he didn't want to pursue a career as a concert pianist. When he returned to the City College of New York, he consulted with a professor, who pointed him toward composition. He went on to graduate school at Brandeis University, earning a doctorate in music theory and composition and making a couple of forays to MacDowell, which prompted him to forge his sometimes solitary life. It's not too solitary, though; while his studio is isolated, he

The mission of the nonprofit Tricinium, for instance, is to harness the power of the arts to nurture civic engagement. His collaborative projects offer communities, organizations, and schools unthreatening ways to look at and talk about difficult issues or to raise questions – in addition to celebrating themselves.

It's not surprising that the toughest question for Larry to answer on grant applications is: "What kind of music do you write?"

It all depends on the circumstances and the context, says the composer. In his Verbatim pieces, the conversations among participants trigger the type of music that he selects. "I make an effort to use genre of music as a compositional element," he says. "My style is as many styles as possible."

On the web: www.tricinium.com

Hilary Weisman Graham, Filmmaker & Screenwriter, Francestown

By Julie Mento

It's one of those all-too-familiar rainy days we've had this summer when I travel to visit Hilary Graham. As if directed by the weather, everyone and everything seems to be in shades of gray. A soggy trek to her door isn't the way I want to start out. Hilary greets me as I step into her home, dripping wet. "Welcome! Would you like some green tea?" She beams, seemingly unaffected by the disagreeable weather.



The first time I met Hilary was at the State Arts Council's annual Arts in Education Conference back in 2002. She was appearing at the conference as a new member of the Artist Roster. She has come a long way in those few years, and I'm looking forward to catching up with her.

We climb the stairs to the loft where she writes most of her screenplays and organizes her past and future projects. The first thing I see there is her director's chair from her stint on Fox Channel's reality series "On the Lot," produced by Stephen Spielberg and Mark Burnett, in

which she competed against other filmmakers for a million dollar development deal with Dreamworks. "On the Lot" received 12,000 submissions from across the country; Hilary made it to the Top 10 in the competition before being eliminated.

Humor is a common thread throughout her work and, more specifically, the work she submitted for review to the fellowship award panel. One of the four short film submissions, *The Legend of Donkey-tail Willie* introduces viewers to a young man named Willie, born with a donkey's tail, and his tale of misfortunes.

As we discuss her various projects, we chuckle about the storylines and Hilary's misadventures and struggles while participating in "On the Lot." The conversation is a welcome antidote to the drab day.

Hilary has even more good news to share about her work. *Censored* was the grand prize winner at the Gimme Credit Screenplay Competition and the film will be produced this autumn. *Censored* is also one of the top five short screenplays at the Bare Bones Screenplay Competition and one of the top four finalists at the 2007 Picture Start Awards. *The Green Balloon* was one of the top 10 screenplays at the Wild Sound One Page Screenplay Contest. Her feature screenplay *Freebird* was selected as one of 20 finalists in the 2008 Script Pimp screenwriting competition and both *The Grass is Always Greener* and *Bad Mommies* are semi-finalists in the PAGE International Screenwriting Awards.

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Hilary Weisman Graham

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The \$5,000 fellowship award will buy Hilary some time, literally. Some of the funds will go to day care for her young son so she can concentrate on future projects. Living in a small town has afforded her focus time and quality of life for her young family. The use of the Internet and other technologies allows her to not just stay informed and in touch with Los Angeles and other film hubs, but to compete and thrive as a writer and filmmaker.

Closing the door behind me and walking back to my car, the sun has come out. It's as if it had been there all along.

On the web: www.hilarygraham.com



Hilary's director's chair from her stint on Fox Channel's reality show "On the Lot"

Photo by Julie Mento

The marketing poster for Hilary's short film Donkey Tail Willie



2009 Traditional Arts Apprenticeship Grants

Cultivating our Heritage

By Lynn Martin Graton

During harvest season we have many reminders of the importance of cultivating what is most important to us. Just as food nourishes the body, our traditions nurture our communities. Each year, the Traditional Arts Program supports the preservation of traditional arts by funding Traditional Arts Apprenticeship grants, which support a master artist to teach an experienced apprentice in one-to-one sessions. In Fiscal Year 2009, the State Arts Council will support nine master/apprentice teams for a total of \$31,526. The grantees represent a diversity of traditions. National Endowment for the Arts funds make it possible for the State Arts Council to support Border State Apprenticeships, wherein one member of the team must be a resident of New Hampshire and the other may be from one of the neighboring states of Vermont, Maine, or Massachusetts.

Master and apprentice teams typically meet for 80 to 120 hours over a six- to 10-month period. Funds awarded cover a modest fee for the master artist's time, supplies and mileage essential to the apprenticeship. In order to take full advantage of this unique opportunity, the apprentice is expected to have the fundamentals of the art form well in place before applying for the grant.



Garry Kalajian in his workshop

Photo by Lynn Martin Graton

Blacksmithing

Garry Kalajian, Bradford, master artist – \$3,000

Mike Cook, Weare, apprentice – \$828

Garry will be working with Mike on a pair of andirons. They will fabricate, harden, and temper the specialized tools that Mike will need for the work. Garry will cover a variety of difficult techniques, including how to execute mortise and tenon joinery, forge weld, and how to make a "basket weave" decorative element. The team may also tackle a traditional fireplace set consisting of a poker, a broom handle, and a shovel.

Historically, blacksmiths played an essential role in the community, producing items necessary for agriculture and around the house. Forged iron is an excellent medium for artistic expression as well.
– Garry Kalajian

Lucian Avery at his forge

Photo courtesy of Lucian Avery



Blacksmithing

Lucian Avery, Hardwick, Maine, master artist – \$2,327

Nathan Colpitts, Monroe, apprentice – \$1,000

Lucian will be starting Nathan off with the skills needed to make a basic set of blacksmithing tools, including tongs, punches, and hammers. The skills involved in this work include forging and tempering. They will then move on to a variety of functional projects.

Blacksmithing is one of the foundation trades on which our civilization was assembled. ... I think the skills themselves should be preserved in order to help us feel connected to and learn from the past, to enrich our lives in the present and as part of a shared cultural resource to draw on in the future. – Lucian Avery

Bruce Stockwell backstage

Photo courtesy of Bruce Stockwell



Blue Grass Banjo

Bruce Stockwell, Putney, Vt., master artist – \$2,000

Bill Jubett, Rindge, apprentice – \$839

Bruce has an ambitious outline of material to cover with Bill. They will start off with lessons on the Earl Scruggs-style of banjo picking. Over the course of 20 lessons they plan to cover music theory, chords, strategies for playing in major and minor keys, melodies in the upper octaves, time signatures, playing harmony, and the extensive repertoire of Earl Scruggs and other great bluegrass players.

I've spent most of my life studying players who invented bluegrass, up close and personal, and I feel I enjoy a special perspective that's for the most part no longer available to young players first hand. – Bruce Stockwell

Chinese Dance

Keke, Weston, Mass., master artist – \$3,000

Ree-Ven Wang Dai, Hollis, apprentice – \$1,000

In 2007 Keke and Ree-Ven received a Traditional Arts Apprenticeship grant to work on classical Chinese dances. In 2009, they will be working together again, this time on dances that involve the use of fans, including dances that can be traced to the Tang Dynasty (circa 600-900), dances from the Qing Dynasty (circa 1641-1911), and dances developed in the 1930s by the Beijing Dance Academy in honor of the Dai tribe.



Apprentice Ree-Ven Wang Dai

Photo by Lynn Martin Graton

As greater audiences are exposed to Chinese folk and classical dance styles, the need to learn and preserve accurate dance techniques becomes ever more important. – Ree-Ven Wang Dai

Cooperage

Ron Raiselis, Portsmouth/Lebanon, Maine master artist – \$2,508

Glenn Lael, Portsmouth, apprentice – \$662



Ron Raiselis works on a barrel with Glenn Lael

Photo courtesy of Glenn Lael

Initially, Ron will be working with Glenn to refine his skills in making straight-sided buckets and tub shapes. They will then move on to the more difficult skills involved in making shaped barrels and kegs. These skills include shaving barrel staves, raising and assembling jointed staves, and making barrel heads and hoops. Their goal is to make three 10-gallon, water-tight kegs in white oak.

Ron is one of the few remaining master coopers in this country. ... Working with someone that does that craft every day shortens the road and makes you a better craftsman. – Glenn Lael

Fred Dolan
with one of his
carved decoys

Photo by Lynn
Martin Graton



Decoy Carving

Fred Dolan, Strafford, master artist – \$2,885

David Kittredge, Newport, apprentice – \$867

Fred will begin by introducing David to the history and evolution of the decoy, the regional differences in style, and the works of the early masters. Fred will spend some time on the importance of observing postures of wildfowl in natural settings and creating forms that mimic these. Fred will then move to the carving aspects of a traditional floating decoy including the traditional rigging. They will cover the various types of wood that can be used, the finer techniques involved in carving, and use of hand tools. The last stage of the apprenticeship will cover painting techniques.

Decoy carving is related to cultural heritage in that it is an unbroken link to a past that dates back more than 1,000 years in this country alone. Decoy carving continues a chain of living history, links us with nature and with tradition.

– Fred Dolan

Mark Favorite
in his workshop

Photo by Lynn
Martin Graton



Fly Tying

Mark Favorite, Rochester, master artist – \$2,705

Chris Clark, Lisbon, apprentice – \$1,000

Mark will cover all aspects of constructing the most important Classic Atlantic Salmon fly patterns. They will begin with the history of the art form and

its evolution. They will move on to how to select the correct feathers for the specific patterns they will cover, which will progress from basic to more complex with attention to the symmetry, balance, and proportion of each part of the fly. One of the more complex techniques involves building up the “wing” of a fly using tiny strands of up to five different types of feathers.

Classic Atlantic Salmon Fly Tying is considered the highest form in fly tying and the methodologies push the tier to develop museum-quality work.

– Mark Favorite

New England Contra Dance Fiddling

Rodney Miller, Antrim, master artist – \$3,000

Jon Anderson, Harvard, Mass., apprentice – \$1,000

Rodney will be working with Jon to expand his fiddle repertoire from the traditional Southern Appalachian fiddle tunes he currently plays to the distinctive traditions of New England social dance tunes. They will begin their work with techniques that include bow grip, bowing strokes and patterns, ornaments, and drones. They will spend time on the New England dance repertoire and how to play these tunes for dancers. They will cover a wide range of rhythms from the contra dance repertoire including reels, hornpipes, jigs, and waltzes.

Along with the annual town hall meeting, contra dance traditions must be preserved and passed on to future generations as [they] so importantly help define who we are and what we are about as a people.

– Rodney Miller



Rodney Miller

Photo by Lynn
Martin Graton

Are you looking for a traditional artist to make a presentation in your community? Remember to check out the Traditional Arts & Folklife Listing on the www.nh.gov/nharts website. Click on “art & artists” on the left navigation bar to find it.

Scottish Accordion

Sylvia Miskoe, Concord, master artist – \$2,142

Douglas Brunson, Derry, apprentice – \$763

Sylvia will be working with Douglas to provide important historical background on Scottish music and the composers who have contributed to the genre. They plan to build upon Douglas’s music-reading skills and introduce him to playing tunes in a variety of keys. Sylvia plans to focus their work around the five basic styles of Scottish music – airs, jigs, marches, reels, and strathspeys. They will touch upon the use of the accordion in other music traditions, including Quebecois music from Canada and Jewish Klezmer music.

I am excited to participate in this apprenticeship with Mrs. Miskoe because she shares my love for traditional Scottish music and I believe that she is the best person to teach me the feelings in the tunes.

– Douglas Brunson



Sylvia Miskoe and
apprentice Douglas
Brunson

Photo courtesy of
Sylvia Miskoe

Surprised by Joy

By Hetty Startup

“Surprised by Joy,” a series of six readings of poetry accompanied by music, is the brainchild of Portsmouth Poet Laureate Elizabeth Knies. The 2008 program is part of Knies’s year-long project, the first half of which involved developing a special six-week bereavement session for Seacoast Hospice that employed poetry and writing in various genres as an act of remembrance and expression of grief.

to complement the readings, ranging from Bach to three of her original compositions. On March 9, after the first performance at Edgewood Centre in Portsmouth, resident Tom Ahearn read Edgar Allen Poe’s “Annabelle Lee” and Susan Kisslinger recited her own poem/song, “Deep Water from the Well.”

Performances were held at Langdon Place in Dover, at Webster at Rye, and at the Cottage in Portsmouth. One is coming up November 2 at the Inn at Spruce Woods in Durham. There will be a special performance for the general public at the Portsmouth Public Library on October 26 at 2 p.m.

Under the auspices of the Portsmouth Poet Laureate Program, the project is funded by a grant from the New Hampshire Charitable Foundation, Piscataqua Region; the New Hampshire State Council on the Arts; and the National Endowment for the Arts, as well as by contributions from individuals and businesses. The Portsmouth Poet Laureate Program is dedicated to building community through poetry by appointing and supporting an outstanding local poet as poet laureate for the city, sponsoring events that feature area poets and artists, and encouraging a love of poetry among people of all ages.

For further information, visit www.pplp.org.

Supported by fiction, singing, gardening and painting for fun, Hetty Startup teaches art and architectural history at UNH and the New Hampshire Institute of Art and lives in Manchester.

Knies saw the potential of bringing poetry into retirement homes as a way of serving a population that doesn’t often get out to events in the community. She enlisted a group of talented poets and actors (Bill Burtis, Gerry Duffy, Roland Goodbody, Anne Rehner, and Pat Spalding) to collaborate with her in selecting poems that trace the arc of the journey through life from childhood to maturity. Poems by Shakespeare, Yeats, Whitman, Housman, Frost, and Roethke are paired with humorous work by Judith Viorst, Ogden Nash, and Lewis Carroll, and with newer work by Wendy Cope, Alice Oswald, and Joyce Sutphen. Cellist Kristen Miller worked with the readers to choose music



The “Surprised by Joy” gang: standing, from left, Pat Spalding, Bill Burtis, Gerry Duffy; seated, from left, Elizabeth Knies, Anne Rehner, Kristen Miller, Roland Goodbody.

Photo by
Gina Carbone

Captain Fiddle’s Festival Lessons

By Judy Rigmont

Teaching artists rarely manage to find the time and extra dollars to become students again, even if for only a week. But Ryan Thomson (“Captain Fiddle”) of Newmarket, a performer, teacher, and author of books about traditional fiddling, was able to attend the week-long Festival of American Fiddle Tunes in Seattle, thanks to an Artist Entrepreneurial Grant from the State Arts Council. This annual event has a 30-year history of bringing together master traditional fiddlers from around the world.

Once a member of the teaching staff at the festival, Ryan decided to reverse roles to learn playing techniques, build his repertoire of traditional musical pieces, and become more familiar with the history and lore of regional fiddling styles from a variety of cultures. He also performed in the participant showcase.

“Perhaps the most valuable part of the program for me is the opportunity to meet other master players and collaborate with them on a one-to-one basis,” Ryan wrote in his grant application. “I will return to New Hampshire to use this knowledge directly in my performing, teaching, and writing.”

On the final report required of all grant recipients, Ryan noted additional benefits of attending the festival: “I learned much about the importance of video demos and brochures and the benefits of being highlighted in the print media as often as possible. As a result of this, I have updated my web site, captainfiddle.com, to include a large amount of video, including both live performances and demonstrations of my educational school programs. It has already paid off with significantly increased interest by potential clients.” This additional marketing technique got Ryan and his 11-year-old son, Brennish, who often accompanies his dad, a gig at the Deerfield Fair during family day, along with other bookings.

He noted that his experience as a student will assist him in facilitating his arts education work in New Hampshire. Immediately upon returning home, he wrote, he “worked up a performance piece for twin fiddles which my son and I incorporated into a hands on educational workshop at the annual Newmarket Heritage Festival where participants learn the foot clogging technique.” Video of this has been added to his web site.

Another major benefit noted was the chance to improve his music-making skills through collaboration with other performing teachers. “I play and teach several musical instruments, and there were dozens of other attendees from around the country with similar interests and skills. I was able to significantly expand my teaching and performing repertoire,” Ryan wrote. He also had the opportunity to display and sell the numerous educational books and instructional videos on traditional music that he has written and produced.

Sounds as though “Captain Fiddle” accomplished what he set out to do and more.

For more information about the State Arts Council’s artist entrepreneurial grants, visit www.nh.gov/nharts/grants/artists/artistentrepren.htm, or contact Judy Rigmont at judy.l.rigmont@dcr.nh.gov or 271-0794.



Ryan and
Brennish
Thomson

Photo courtesy
of Ryan
Thomson

FY09 \$ for the Art\$

Supporting the Arts one Grant at a Time

For Fiscal Year 2009 (July 1, 2008, through June 30, 2009) the New Hampshire State Council on the Arts awarded 141 grants totaling \$625,530 to communities, organizations, artists, and schools throughout the state and region. Requests for funding from 267 applicants totaled \$1,280,459.

The grants awarded to date are listed below in county order and reflect the following types of grants:

For individual artists: Fellowship Awards, Traditional Arts Apprenticeship Grants, and Artist Entrepreneurial Grants.

For organizations, schools and communities: Artist Residencies in Schools, ArtLinks, Arts Education Leadership Project Grants, Cultural Conservation Grants, Cultural Facilities Grants, Operating Grants, Mini Grants, Arts in Health Care Projects Grants, Traditional Arts Project Grants, Community Arts Project Grants, Organizational Support Project Grants, and American Masterpieces Grants.

Belknap

Center Harbor - New Hampshire Music Festival, operating support, \$15,000

Gilmanton - Gilmanton School District, SAU 79, to support student participation in African drumming and dance during an artist residency with Theo Martey, \$1,600

Sanbornton - Sanbornton Central School, to support an artist residency with Perry Alley Theatre, engaging students in playwriting, creation, and presentation of puppet theater, \$1,000

Tilton - Union Sanborn School Winnisquam District, SAU 59, to support student participation in African drumming and dance during an artist residency with Steve Ferraris, \$3,700

Carroll

North Conway - Mountain Top Music Center, operating support, \$3,900

Mountain Top Music Center, presenting two concerts featuring the work of 19th-century composer Amy Beach and MacDowell colonists Elizabeth Brown and Ernst Toch, \$3,100

Tamworth - Barnstormers Theater Inc., operating support, \$7,500

Wakefield - Wakefield Projects Inc., to support restoration of the Historic Wakefield Opera House, \$8,000

Cheshire

Alstead - Orchard School, to support two arts camps: Clay Creation and Comics Camp, \$1,000

East Sullivan - Apple Hill Chamber Players, operating support, \$6,000

Keene - Colonial Theatre Group Inc., operating support, \$13,600

Keene State College, to support the performance and broadcast of the Milton Ensemble's dramatic reading of John Milton's Book XII from "Paradise Lost," \$630

Monadnock Arts in Education, operating support, \$5,100

Monadnock Family Services, to support Acting Out collaborative youth theater project for adolescents and teens that provides training and performance in audience-interactive theater, \$6,600

The Moving Company Dance Center, multi-disciplinary youth arts afterschool and summer programs, \$2,500

The Moving Company Dance Center, operating support, \$9,800

Stonewall Farm, to support a performance series of traditional artists for summer day campers, \$550

Nelson - Bach with Verse, supporting the presentation of Dobbs Hartshorne's "One Man Show" at four New Hampshire state prison facilities, \$1,250

Rindge - Bill Jubett, a Traditional Arts Apprenticeship in bluegrass banjo, \$839

Westmoreland - Lawrence Siegel, Artist Fellowship, \$5,000

Coos

Berlin - Saint Kieran Community Center, to support a new rotating art exhibit series and other integrated arts activities that will showcase the work of local artists and artisans, \$3,650

Tri-County CAP, to support a new program of therapeutic mask-making for individuals recovering from drug and alcohol dependence, \$2,820

Gorham - Family Resource Center at Gorham, to support an interactive dance and movement project for after-school programs in Berlin and Gorham, \$7,500

Grafton

Bethlehem - Friends of the Colonial Theater, operating support, \$10,200

Friends of the Colonial Theater, to support the design and construction of an outdoor reception area and implement a drainage plan to maintain the integrity of the building, \$5,000

Canaan - Emile Birch, to support the development and design of a web site, \$525

Mascoma Valley Regional High, to support "Experiencing the Arts," exposing students to the arts in the Upper Valley of New Hampshire and enabling community hands-on arts activities, \$6,600

Hanover - Revels North Inc., operating support, \$4,300

Haverhill - Haverhill Heritage Inc., to support the purchase and installation of a lighting system that will support theatrical productions, musical performance, and other cultural programs, \$5,000

Haverhill Heritage Inc., operating support, \$2,800

Holderness - Holderness Central School, to support a 12-day theater arts residence for all sixth, seventh, and eighth graders using the theme of Global Warming, \$5,000

Lebanon - City of Lebanon, to support an 18-week traditional arts music series at the Lebanon Farmers Market, \$1,000

Lebanon Opera House Improvement, operating support, \$12,800

Opera North, operating support, \$12,000

Lincoln - North Country Center for the Arts, operating support, \$6,800



The city of Lebanon has received several Mini Grants to support performances at its Farmers' Market.

Lisbon - Ammonoosuc Region Arts Council, to support the Lisbon Fall Festival of the Arts, \$700

Chris Clark, a Traditional Arts Apprenticeship in fly tying, \$1,000

Littleton - Arts Alliance of Northern New Hampshire, to support a collaborative effort with area health care agencies to offer workshops, performances, and trainings for elders, their care providers, and families throughout the North Country, \$3,000

Arts Alliance of Northern New Hampshire, operating support, \$13,800

North Country Chamber Players, to support a music and literary concert based upon the life and work of Amy Beach, in collaboration with poet Marie Harris, \$3,600

Meriden - Plainfield Elementary, to support an artist residency with Steve Ferraris in "The History and Mystery of Drums - An African-Harvest Festival," \$2,220

Monroe - Nathan Colpitts, a Traditional Arts Apprenticeship in blacksmithing, \$1,000

Plymouth - Friends of the Arts Plymouth, a regional arts council, to support the third year of its after-school program "Arts in Society," \$2,770

Friends of the Arts Plymouth, a regional arts council, operating support, \$5,000

Hillsborough

Antrim - Town of Antrim, to support a summer concert series and puppet-making workshop, \$700

Rodney Miller, a Traditional Arts Apprenticeship in New England contra dance fiddling, \$3,000

Bedford - Riddle Brook School, to support a residency with Rob Rossel creating a historical tile mural with students, \$4,200

Deering - Town of Deering, to support conservation treatment and restoration of an historic painted stage curtain, \$2,644

Francestown - Francestown Improvement and Historical Society, to support the second year of Francestown Documentation Project, instructing middle-school students in filmmaking, \$6,600

Hilary Weisman Graham, Artist Fellowship, \$5,000

Goffstown - Jennifer Militello, Artist Fellowship, \$5,000

Hollis - Hollis Primary School, SAU 41, to support architectural landscape design to be used in designing an outdoor classroom, \$2,200

Ree-Ven Wang Dai, a Traditional Arts Apprenticeship in Chinese dance, \$1,000

Manchester - Currier Museum of Art, operating support, \$9,400

Manchester Boys Club Inc., to support a collaborative effort between the Majestic Theatre and the Boys Club to provide workshops based on performing arts to underserved children, \$6,380

Manchester Choral Society, operating support, \$3,400

Manchester Community Music School, operating support, \$12,800

Manchester School District, to support existing music curriculum at West High School and to include chamber music, \$1,500

New Hampshire Writers' Project, operating support, \$6,400

Palace Theatre Trust, operating support, \$13,600

Merrimack - Kim Chi Vu Potter, to support web site development, \$600

Milford - Milford DO-IT, supporting a weekly lunchtime concert series on the Milford Oval, \$425

Milford Middle School, Milford School District, SAU 40, to support an enrichment program for adolescents with Mont Vernon artisans, \$5,060

Nashua - Charlotte Avenue School, Nashua School District, to support an artist residency with Emile Birch teaching techniques of sculpture with students, parents, and staff, \$4,780

Nashua Symphony Association, operating support, \$12,800

Nashua Symphony Association, to support the Nashua Youth (h)EARS program, \$6,125

Nashua Symphony Association, to support connecting high school choir teachers and students to a composer resulting in the choir singing poems written by students \$4,000

Yellow Taxi Productions Inc., to support the play "The Beard of Avon," \$2,550

New Boston - New Boston Central School, Goffstown SAU, an artist residency of students participating in African dancing and drumming with Steve Ferraris, \$1,900

Peterborough - Monadnock Music, to support three concerts: "Ancient Voices," "Off the Beaten Path," and "Dreams and Prayers: Music of Devotion," \$4,250

Peterborough Players Inc., operating support, \$16,000

Peterborough Players Inc., to support the production of Thornton Wilder's classic play "Our Town," \$5,000

Sharon - Sharon Arts Center, operating support, \$14,400

Temple - Gene Faxon, to support attendance at the United Church of Christ Musicians Association Conference, \$400

Weare - Mike Cook, a Traditional Arts Apprenticeship in Blacksmithing, \$828

Wilton - Andy's Summer Playhouse, operating support, \$5,500

Merrimack

Bradford - Garry Kalajian, a Traditional Arts Apprenticeship in blacksmithing, \$3,000

Canterbury - Canterbury Shaker Village, to support Harvest Day and Christmas celebrations with traditional craft and music, \$3,500

Concord - Capitol Center for the Arts, to support the pilot year of the Spotlight Café Series, \$3,000

Concord Community Music School, to support the seventh annual Mandolin Festival, \$4,000

Concord Community Music School, operating support, \$15,000

Concord Hospital Inc., to support the musician at the bedside program and workshops for Intensive Care Unit staff, patients and families, \$2,400

The Concord Music Club, to support renovation of the Annicchiarico Theatre in downtown Concord, \$5,000

Concord Regional Visiting Nurse Association, to support musician in residence for patients at the end of life at Merrimack County Nursing Home, \$2,400

League of New Hampshire Craftsmen Inc., operating support, \$14,400

Sylvia Miskoe, a Traditional Arts Apprenticeship in Scottish accordion, \$2,142

New Hampshire Community Theatre Association, to support the 37th annual NHCTA Festival and Workshops, \$850

Strathspey & Reel Society of New Hampshire, to support the development of a new web site, \$1,700

Dunbarton - Dunbarton Elementary School, to support an artist residency with Cynthia Robinson for students to use nature journals for observing and recording their environment, \$1,150

Franklin - Franklin Opera House Inc., operating support, \$6,500

Henniker - San Ramon, to support students creating comic books about their community for a cultural exchange with a Nicaraguan sister community, \$600

Henniker Historical Society, for a painted theater curtain, \$8,000

Hopkinton - Maple Street Elementary School, SAU 66, to support an artist residency with Theo Martey to engage students in African music, drumming, and dancing, \$3,200

New London - Northern New England Repertory Theater Company, to support a third year of energetic movement and acting in eight New Hampshire schools, \$3,295

Penacook - Martha Herron, to support attendance at the third annual SAORI USA/Canada Conference in Minnesota, \$350

Warner - Mt. Kearsarge Indian Museum, to support "Roots of Tradition: 12,000 Years of American Indian Cultural Expression," an annual powwow, exhibition, and festival, \$3,500

Regional

Hardwick, Vt - Lucian Avery, a Traditional Arts Apprenticeship in blacksmithing, \$2,327

Harvard, Mass - Jon Anderson, a Traditional Arts Apprenticeship in New England contra dance fiddling, \$1,000

Putney, Vt. - Bruce Stockwell, a Traditional Arts Apprenticeship in bluegrass banjo, \$2,000

Weston, Mass - Ke Ke, a Traditional Arts Apprenticeship in Chinese dance, \$3,000

White River Junction, Vt - Northern Stage Company, to support Project Playwright, a residency of professional playwrights who will work with Claremont Middle School sixth graders to increase their reading and writing skills through play writing, \$7,360

Rockingham

Atkinson - Paul Wainwright, to support professional consultation on book, \$650

Deerfield - North Country Studio Workshops, to support the biennial North Country Studio Workshops for established craftspeople, \$3,500

Derry - Douglas Brunson, a Traditional Arts Apprenticeship in Scottish accordion, \$763

Dover - Children's Museum of New Hampshire, operating support, \$12,000

East Derry Elementary School, to support an artist residency with Robert Rossel to create a mural depicting the history of Derry, \$2,800

Exeter - American Independence Museum, to support a Traditional Arts Village at the annual American Independence Festival, \$3,000

Lincoln Street School, SAU 16, to support an artist residency with Tim Gaudreau working with students to create an environmental sculpture, \$1,750

Hampton Falls - T.J. Wheeler, to support web site design and development, \$750

Kensington - Hideaki Miyamura, Artist Fellowship, \$5,000

Newmarket - Newmarket Main Street Corporation, to support the Newmarket Heritage Festival, \$5,000

Nottingham - Nottingham Recreation Committee, to support performances and workshops by Jeff Erwin using recycled materials and a concert by Infinities Chamber Ensemble, \$900

Plaistow - Timberlane Regional School, support for the existing music curriculum to include chamber music opportunities for students in grades six through 12, \$3,000

Portsmouth - Friends of the Music Hall, operating support, \$15,000

Nancy Grace Horton, to support web site development and a marketing campaign, \$625

Clark E. Knowles, Artist Fellowship, \$5,000

Krempels Foundation, to support a dance and movement program for brain-injured clients, \$1,265

Krempels Foundation, to support a residency with musician T.J. Wheeler for brain-injured clients, \$1,000

Glenn Lael, a Traditional Arts Apprenticeship in cooperage, \$662

New Hampshire Art Association, Robert Lincoln Levy Gallery, operating support, \$4,200

New Hampshire Theatre Project, operating support, \$3,000

Pontine Theatre, to support a state-wide tour of "Silver Lake Summer," an original play based on the life and work of American poet and painter ee cummings, \$4,545

Pontine Theatre, operating support, \$7,000

Ron Raiselis, a Traditional Arts Apprenticeship in cooperage, \$2,508

Seacoast Repertory Theatre, to support production of work by Shakespeare and performances in schools, \$3,000

Sandown - Sandown North Elementary, to support an artist residency with Laura Campbell, students will discover their relationship to the environment, \$1,500

Strafford

Dover - Arts In Reach: Encouraging Growth through the Arts, to support a six-week summer arts program for underserved adolescent girls, \$2,500

Garrison Elementary School, to support a mini-drumming residency with Randy Armstrong for third-grade students to perform in a school-wide concert, \$1,000

Seymour Osman Community Center and Youth Safe Haven, to support middle-school students participating in the SOCC Afterschool Program, creating an animated film with roster artist Huey, \$5,810

Durham - Mill Pond Center Inc., to support "The Music in the Meadow," a summer concert series, \$700

Madbury - Moharimet Elementary School, to support an artist residency with Steve Ferraris and James Marshall in West African dance and drumming, \$3,500

Rochester - Mark Favorite, Traditional Arts Apprenticeship in fly tying, \$2,705

Monarch School of New England, to support interactive performances and workshops with storyteller Pat Spalding and Tribal Rhythms, \$1,000

Monarch School of New England, to support designing a balanced, integrated and comprehensive arts program for students with severe physical and developmental challenges, \$2,500

Rollinsford - Jewel Davis, to support attendance at Vermont College of Fine Arts Postgraduate Writers' Conference, \$500

Strafford - Fred Dolan, a Traditional Arts Apprenticeship in decoy carving, \$2,885

Michele O'Neal Kincaid, to support attendance at an international quilt festival, \$525

Sullivan

Claremont - Claremont Opera House, to support repairing damage to interior plaster, \$20,000

Claremont School District, to support concerts by Randy Armstrong and Concord Community Music School, \$750

Cornish - Saint Gaudens National Historic Site, to support conservation of paintings by Augustus Saint-Gaudens, \$8,000

Newport - David Kittredge, a Traditional Arts Apprenticeship in decoy carving, \$867

Dobbs with Verse

From Classical Bach to Classic Doo Wop: N.H. Musician Performs in Afghanistan

By Rachel Lehr

During the month of May, Richard “Dobbs” Hartshorne performed Bach and humorous original compositions on his double bass for a wide range of audiences in Afghanistan. Dobbs’ tour was sponsored by the nonprofit organization Bach with



Dobbs Hartshorne in Afghanistan

Photo by Rachel Lehr

Verse, and was hosted by the Welfare Association for the Development of Afghanistan, an Afghan organization working at the grassroots level in education, civic education, and drug control. The nonprofit arranged performance venues,

transportation, and hospitality for Dobbs in Kabul and the eastern regional capital Jalalabad.

Working and traveling in Afghanistan is risky, and one must always take extra security precautions as a routine matter of daily life. That can be especially challenging when lugging around a 150-year-old bass that weighs 35 pounds and is 6 feet tall. Dobbs, with the assistance of the nonprofit organization, was able to present 21 performances of his program “One Man Show” on this recent visit to Afghanistan. I was fortunate to attend a Dobbs performance where he introduced the audience to classical music with Bach’s Cello Suite No. 1, including a prelude and five dances, explaining that listening to silence between movements and waiting until the end for applause was for better enjoyment. Dobbs says he loves playing Bach around the world because “the music is simple and anyone can understand it. It has emotional depth that is powerful if you are open to it.” Dobbs has tuned his instrument to be able to play the entire Bach Cello Suites exactly as they were written, but on a bass. He feels that the sound of the bass,

though not as loud as a cello, is more resonant, with the same range as a human voice.

Dobbs was dressed every part the Afghan with a gold embroidered, mirrored Pashtun vest over his long Afghan shirt and baggy trousers, topped off with a woolen pakol hat. He told the story of “The Saddest Day,” when he was an eight-year-old and his pet turtle ran away. Dobbs was inspired to write this musical story, performed in Pashto, English, French, and German, in response to 9/11. Not intending to make light of the events of 9/11 but wishing to bring a childlike perspective, he sang “maybe I wouldn’t feel so bad about the terrorist attack and the war in Iraq if only my turtle came back.” He prepared audience members for the story by giving them permission to laugh if they thought it was funny. Although the Americans in the audience could not understand the story as recited in Pashto, the music tickled our senses of humor. A few of us began to titter when he sang “mon Coeur” in vibrato French and we were doubled over by the time he got to singing, in classic 1950s doo-wop style, “Since I Don’t Have You” ... in falsetto... in Pashto.

The Afghans, seated on cushions around the salon, were moved by his music and touched by his attempt to sing and perform across the language barriers. Later we found out the turtle story, performed here for the first time in Pashto, hadn’t made much sense to them because “turtle” had been translated as “lizard,” and the irony of a turtle quickly running away was entirely lost. What was not lost was the resonance of transcendent music and the respite from conflict that brings joy and appreciation for all who share in the experience.

Feltmaker Rachel Lehr is part of the New Hampshire Artist Roster.

Around the State

Congratulations to...

Donald Hall, Wilmot resident and former U.S. poet laureate, who turned 80 on September 20. The milestone was celebrated with a reading, book signing and reception at the Silver Center for the Arts, Plymouth State University. Hall’s latest book, *Unpacking the Boxes: A Memoir of a Life in Poetry*, describes the making of a poet, from his childhood in Connecticut to his appointment as poet laureate in 2006.



Donald Hall

Photo by Stephen Ratiner

Black and white photographer Paul Wainwright of Atkinson, whose first book, *The Colonial Meetinghouses of New England*, will be published by the University Press of New England. Release date is early 2010.



Sandown Meetinghouse

Photo by Paul Wainwright

Poet Alice Fogel of Acworth, whose collection *Be That Empty* hit the poetry bestseller list in July. “She may not be poet laureate or even Mary Oliver, but Alice Fogel scores big, jumping to number 8 with her latest, *Be That Empty*,” reported the Poetry Foundation web site. The foundation’s best seller lists are based on sales from retail booksellers.

The Write Sisters, a group of children’s writers who live in southern New Hampshire. Their collection, *Women of Granite: 25 New Hampshire Women You Should Know*, was selected by the New Hampshire Center for the Book to represent the state at the National Book Festival in Washington, D.C. The Write Sisters are Janet Buell, Kathy Deady, Muriel Dubois, Andrea Murphy, Barbara Turner, Sally Wilkins, and Diane Mayr.

Singer Lucie Therrien of Portsmouth, who has released a book and CD set in honor of Quebec’s 400th anniversary.

Dual Citizen – Deux Citoyennet’s blends memoir and music. www.LucieT.com.

A group of Francestown students and their mentor, filmmaker Hilary Weisman Graham, who were honored by New Hampshire Public Television for their documentary, *Memories of the Homefront from Francestown, N.H.* The project was funded by the State Arts Council through an ArtsLink grant and sponsored by the Francestown Improvement and Historical Society. The students are Kelsa Danforth, Jakob Rupp, Elizabeth Taft, Jimmy Gombas, Austin Hoffman, Mathew Foote, Emily Peters, Joel Barwood and Ben Wescott.

D. Quincy Whitney, whose book *Hidden History of New Hampshire* was just released by The History Press. The book provides a narrative of New Hampshire’s most notable newsmakers and remarkable events.



Ken Burns with Francestown students, from left, Joel Barwood, Jakob Rupp, Elizabeth Taft, Jimmy Gombas, Colby Goodrich

Photo courtesy Hilary Weisman Graham

Around the State

Welcome to...

Christina Meinke, Managing Director at **Monadnock Music**. Now in her fifth season with **Monadnock Music**, Christina has been involved in all aspects of the organization as operations manager, and works behind the scenes at the summer concerts, in addition to organizing the annual Christmas fair, garden tour, and various other **Monadnock Music** special events.

Cynthia Geary, Development Manager at **Monadnock Music**. Cynthia comes to **Monadnock Music** with experience as a general manager, vice president and producer at a PBS member station. Cynthia's fund-raising, producing and interviewing talents were utilized in the *Festival America* documentary series, for which she received two Emmy nominations. Cynthia's award-winning world music film projects have garnered high rotation exposure on Sundance Channel's "24 Frame News," MTV, CNN, Discovery's *People+Arts* channel, and E!. Cynthia has served as guest lecturer for TV/film departments of several educational institutions, including American University.



Beth Healy, recently hired Development Director at **MoCo Arts** in Keene. Prior to this, Beth spent 11 years as Senior Foundation Officer at New Hampshire Charitable Foundation



Paul Pownick

Monadnock Region, where she was lead staff for the region working with the **Monadnock** board, local fund establishments and nonprofits.

Farewell to...

Paul Polivnick, Music Director and Conductor of the Lakes Region's **New Hampshire Music Festival** since 1992. He has conducted more than 75 orchestras internationally and in the United States, Canada, England, France, Luxembourg, Spain, Portugal, Germany, Austria, Czech Republic, Hungary, Russia, Korea, and China. Paul was the fifth music director in the festival's 56 year-history.

Carmen Trafton, Grants Manager at **MoCo Arts** in Keene for more than three years.

Ann Alexander, who retired as Business Manager for **Monadnock Music** in Peterborough after about 30 years of service. She's now highly valued as a volunteer there.

Vicki Wright, Director, **Museum of Art, University of New Hampshire**, who left her post at the end of September. After almost 22 years at UNH, she is moving on to a new position as Director of Collections and Exhibitions at the Kalamazoo Institute of Arts in southwest Michigan.

Remembering ...

Bruce Sanford Brook

An architect and painter who designed the first phase renovation of Concord's Capitol Center for the Arts in the 1980s, **Bruce Sanford Brook** died March 27 in Urbana, Italy, at the age of 61.

Bruce grew up in Wilmette, Ill., and earned a bachelor's degree in studio art from Carleton College and a Master of Architecture from Harvard University. In 1984 he and his wife, Laurel, moved to Concord, where he established **Brook Design Associates**. The firm's projects included educational and child care facilities, financial institutions, cultural centers, retail and office space, master planning and renovations of historic buildings – including the library at St. Paul's School in Concord.

An artist in residence for the State Arts Council, he also taught Childcare Design Institute classes at Harvard.

In 1999, Bruce moved with his wife and son, Schuyler, to Urbana, where he spent five years renovating a 400-year-old stone farmhouse. He cleared brush, uncovering views of the Italian countryside, rebuilt stone walls, learned to tile roofs and built all of the house's furniture.

In Italy, he also returned to a former love, painting, creating pieces that a friend described as energetic and full of color.

Henry Milnor "Jim" Mitchell

In his capacity as a newscaster for several Boston radio stations, **Jim Mitchell** became known for the human interest stories he reported from around the world. In his capacity as co-owner of **MainStreet BookEnds**, he kept his focus more local: on the town of Warner. A friend to artists, writers, musicians, and children, Jim died at his home in the Warner bookstore on June 4. He was 58.

Jim, born in Charlottesville, Va., served in the Vietnam War and was named Airman of the Year in 1970. He began his radio career in Laconia and was hired as weekend news anchor for WBZ NewsRadio in 1998. That same year, he and his sister and brother-in-law, Katharine and Neil Nevins, established **MainStreet BookEnds**.

The shop became a gathering place in town; Jim coordinated hundreds of events there each year, including concerts, lectures, classes, story hours and opportunities to meet with presidential candidates.



Jim Mitchell, owner of MainStreet BookEnds in Warner

Photo courtesy of Katharine Nevins

He served on numerous town committees and as a director of the annual Warner Fall Foliage Festival. He was named the town's Citizen of the Year in 2004. "He will forever be remembered," states his obituary in the *Concord Monitor*, "for his clear voice, his humble nature, for his million small gestures of kindness, his ability to make everyone laugh and feel at ease, and his 'free balloon hour' in the bookstore."

Ed Scheier

Ed Scheier's legacy as artist, craftsman, teacher, and progenitor of the studio art movement stems from the 20 years he spent living in New Hampshire and teaching at UNH. It's a legacy the renowned potter shares with his wife, Mary, with whom he worked side-by-side until her death in 2007 at age 99.

Ed, who gave up pottery on the advice of his doctors and began making computer illustrations at age 89, died April 20 in Green Valley, Ariz.

The State of New Hampshire honored the Scheiers in 2003 with a shared Lotte Jacobi Living Treasure Governor's Arts Award. At that time, one of their pots was donated to the State Arts Council's Living Treasure Collection. It is currently on view at the Office of the Attorney General.

Born in the Bronx, Ed worked for the New Deal's Works Progress Administration in the 1930s. As a coordinator for the Federal Art Project, he traveled to galleries in the South, where he met Mary, a gallery director. The two went on to set up a pottery shop in rural Virginia, and soon after won second prize in a national ceramics exhibition.



Ed and Mary Scheier

Photo courtesy of UNH

Around the State

bition in New York City. In 1940, David Campbell of the League of New Hampshire Craftsmen brought the couple to this state, and arranged the UNH job for Ed. Mary also worked at the university, as an artist in residence. The two stayed at UNH for 20 years.

In 1968 they moved to Oaxaca, Mexico, where Ed expanded his focus to include weavings, paintings, and wood carvings. After the Scheiers settled in Arizona in 1968, he returned to pottery. Over the years, the couple made many trips back to New Hampshire for arts events, including exhibits of their work.

Marianne Taylor



During Marianne Taylor's final weeks, her friends in the contra dance community set up a rotating schedule to play music for her. It was a

fitting way for Marianne to make her departure; the co-founder of the Folk Arts Center of New England in Melrose, Mass., and a founding member of the Strathspey & Reel Society of New Hampshire, she taught folk dance for over 50 years, played piano with the Scottish dance band Tullochgorum and the Lamprey River Band, and was a sometimes caller at the Town Hall contra dances in Deerfield, where she lived.

Marianne, who died August 19, was a major figure in New England folk dance. A graduate of Boston University's Sargent College, she went on to be certified to teach Scottish country dance by the Royal Scottish Country Dance Society.

Through the State Arts Council, she was artist in residence at elementary, middle, and high schools around New Hampshire.

Before Marianne's death, her friend Sylvia Miskoe shared a story about her, which is posted on the Monadnock Folklore Society's web site. Despite having just had surgery and learning that she had a sarcoma, Marianne, in March, "was not about to pass up an opportunity to work with Old New England in her Town Hall. She sat down for the evening, propped her leg on a chair, took an extra pain killer and called the dance."

In the News

New Hampshire Medal of Honor Artist Picked

Honor, dignity, humility, and respect are all embodied in Andre Belanger's design for the New Hampshire Medal of Honor, designed to honor residents of the state who have given their lives in defense of the United States. Consisting of a ribbon and pendant, the medal's elements represent the natural beauty of the state, the continuum of life, the many facets of the United States, and the honored person and his or her family.



Designed by Andre Belanger of Berlin

Belanger, a resident of Berlin, is a sign carver and painter who is on the State Arts Council's Traditional Arts & Folklife Listing.

Sister Cities

This fall, the Henniker-San Ramon Sister Community Project will use a new tool to build cultural bridges of friendship and understanding between the children of New Hampshire and Nicaragua: comic books.

Starting in September, students at the Henniker Community School will create comics during workshops with Marek Bennett, creator of the comic strip "Mimi's Doughnuts." Each student's comic will tell a story about the community.

Spanish language students from John Stark Regional High School will help translate the comics into Spanish. The group will then share the comics with the town of Henniker at a public reading in December, and with Henniker's sister community of San Ramon, Nicaragua, during Henniker-San Ramon's next delegation in early 2009.

Reflections From a Green-Thumbed Artist

By Sarah Haskell

I am a gardener, not a farmer. I tend a 20-foot circular vegetable patch in my yard that yields a small amount of food for my family. After 30 years of gardening, I have learned that I am a more successful gardener when I am patient and open to the unexpected. When I am observant and value what each vegetable

ideas that I "plant." It requires patience and respect. And there are times when I just need to let go and allow the project to take on its own life.

For over 10 years, I have worked as an artist in many health-care sites, from state psychiatric hospitals to private rehabilitation centers and assisted living facilities. As I approach every residency, there is one attitude that I maintain. It is a desire to help each individual that I come into contact with to feel better. I listen. I observe. I try to understand what each individual needs to feel successful. I wait. I nudge. I make jokes (mostly about myself), and I wait some more. To me this is the essence of the arts in health care. We artists offer a window of time, space, and materials for people to bring voice to their concerns and their stories. We provide an opportunity for each person we work with to be who they need to be at that moment. And like my zucchini, they might just create something pretty wild!



With the mandala are volunteer Pa'Mela Ramsey, Center for Cancer Care Office Manager Thomas Jean, Sarah Haskell, and Medical Director Dr. Vivek Samnotra.

Photo courtesy of Sarah Haskell

needs and wants to do, I am a happier gardener. Just as an example, my zucchini plant wants to go wild and produce dachshund-sized fruit. So at times I just let it do that, go wild!

Last month I completed an artist-in-residency project in the Oncology Unit at Frisbee Memorial Hospital in Rochester. Over the course of two weeks, I worked with the hospital staff, volunteers, and patients to weave a Mandala Community Weaving. Creating this project is rather like tending my garden. The project is round and it develops from a variety of

Sarah Haskell is a long-time member of the State Arts Council's Artist Roster and is on the faculty of the New Hampshire Institute of Art in Manchester. As an educator, she believes that people of all ages and abilities are capable of having a positive art experience, whether it be in a school, community, prison, or health care facility. For more information about Sarah, read her listing in the Arts in Health Care Artist Directory at: www.nh.gov/nharts/artsandartists/aih-cartistdirectory.html.

New Hampshire State Council on the Arts FY 2010 Deadlines

Arts Organizations

Grant Name	Deadline
Mini-Grant (FY 2009)	January 2, 2009
Arts in Education Leadership Project Grant	February 6, 2009
Organizational Support/Community Arts/Traditional Arts	March 2, 2009
Two-Year Operating Grant	March 6, 2009
Cultural Conservation Grant	March 27, 2009
Cultural Facilities Grant	March 27, 2009
Mini-Grant	April 1, 2009
ArtLinks Grant	April 24, 2009
American Masterpieces: N.H. Inspirations	May 1, 2009
Mini-Grant	July 1, 2009
Project Grant (Community Arts Only)	October 1, 2009
Mini-Grant	October 1, 2009

Arts Partners

Grant Name	Deadline
Arts in Health Care Project Grant (FY 2009)	January 2, 2009
Mini-Grant (FY 2009)	January 2, 2009
Arts in Education Leadership Project Grant	February 6, 2009
Artist Residencies in Schools Grant	February 6, 2009
Organizational Support/Community Arts/Traditional Arts	March 2, 2009
Cultural Conservation Grant	March 27, 2009
Cultural Facilities Grant	March 27, 2009
Mini-Grant	April 1, 2009
ArtLinks Grant	April 24, 2009
American Masterpieces: N.H. Inspirations	May 1, 2009
Mini-Grant	July 1, 2009
Arts in Health Care Project Grant	July 1, 2009
Mini-Grant	October 1, 2009

Individual Artists

Grant Name	Deadline
Artist Entrepreneurial Grant (FY 2009)	January 2, 2009
Artist Entrepreneurial Grant	April 1, 2009
N.H. Artist Roster	April 3, 2009
Individual Artist Fellowship	April 10, 2009
Traditional Arts Apprenticeship Grant	April 20, 2009
Traditional Arts and Folklife Listing	April 20, 2009
Artist Entrepreneurial Grant	July 1, 2009
Artist Entrepreneurial Grant	October 1, 2009

For grant guidelines and application forms visit, www.nh.gov/nharts

For more information: 603/271-2789

NH Relay Services TTY/TDD: 800/735-2964

New Hampshire State Council on the Arts

Established in 1965, the New Hampshire State Council on the Arts and the New Hampshire Division of the Arts comprise the state's arts agency. Funding comes from appropriations from the State of New Hampshire and the National Endowment for the Arts, a federal agency. Volunteer Arts Councilors set policies, approve grants, and advise the Commissioner of the Department of Cultural Resources on all matters concerning the arts.

The State Arts Council's mission is to *promote the arts to protect and enrich New Hampshire's unique quality of life.* The Director of the New Hampshire Division of the Arts administers the agency, which is part of the Department of Cultural Resources.

New Hampshire State Arts Councilors

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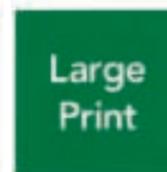
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Biennial Report



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